

# CONTENTS

Introduction: The Modern Music Shop 3

## Enter the Moderns

- 1 Leo Ornstein: "Wild Man" of the 1910s 11
- 2 Creating a God: The Reception of Edgard Varèse 25
- 3 The Arrival of European Modernism 45

## The Machine in the Concert Hall

- 4 Engineers of Art 59
- 5 *Ballet Mécanique* and International Modernist Networks 71

## Spirituality and American Dissonance

- 6 Dane Rudhyar's Vision of Dissonance 97
- 7 The Ecstasy of Carl Ruggles 111
- 8 Henry Cowell's "Throbbing Masses of Sounds" 127
- 9 Ruth Crawford and the Apotheosis of Spiritual Dissonance 144

## Myths and Institutions

- 10 A Forgotten Vanguard: The Legacy of Marion Bauer, Frederick Jacobi, Emerson Whithorne, and Louis Gruenberg 155
- 11 Organizing the Moderns 177
- 12 Women Patrons and Activists 201

## New World Neoclassicism

- 13 Neoclassicism: "Orthodox Europeanism" or Empowering Internationalism? 231
- 14 The Transatlantic Gaze of Aaron Copland 237
- 15 Virgil Thomson's "Cocktail of Culture" 252
- 16 A Quartet of New World Neoclassicists 264

European Modernists and American Critics	
17 Europeans in Performance and on Tour	285
18 Visionary Critics	297

### Widening Horizons

19 Modernism and the "Jazz Age"	313
20 Crossing Over with George Gershwin, Paul Whiteman, and the Modernists	318

Epilogue 361

Selected Discography 365

Appendix: Programs of Modern-Music Societies

in New York, 1920-1931 367

Notes 407

Selected Bibliography 459

Index 469